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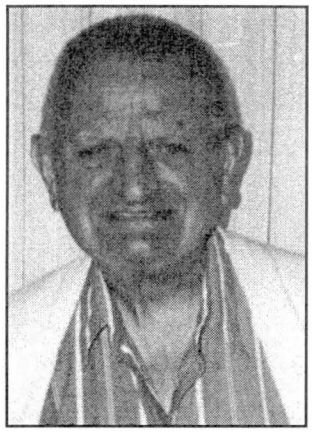
JOSEPH KOCH

From Joe's Obituary, prepared by the family


Joe Koch

Joe Koch passed from this life on September 14, 2000 at Providence Hospital in Seattle, Washington, following surgery the previous Friday to correct an abdominal aneurysm. Joseph Koch was born December 19, 1920 in Tacoma of Swiss immigrant parents, Joseph M. and Anna S. (Portman) Koch. Joe was very proud of his Swiss heritage and at the time of his death was working on a book about Swiss migration to the Northwest.

Joe left home at 16 to join the Army and served in Hawaii with a field artillery unit. After several years he joined the Navy. During World War II he served in the Pacific and European theaters, serving on the cruisers USS Savannah and USS Alaska. He was on liberty in Boston and met Alice when he was writing home for money at the Western Union office. They married December 2, 1942. Joe advanced to Chief Boatswain's Mate and was commissioned as an officer in 1953. He retired from the Navy as a lieutenant.

Joe and Alice came back to Auburn in 1962. Joe immediately got into real estate sales and investing. His hobbies included genealogy, public speaking, studying history, traveling, and collecting magic lantern slides. Many of Joe and Alice's trips in the United States and abroad combined their love of travel with their hobbies. He was instrumental in the building of the White River Valley Historical Society museum, which he helped organize and supported financially. Joe and Alice were long time officers of the museum. He was the author of *Lieutenant W.A. Slaughter, Frontier Soldier.* Auburn was previously named Slaughter in honor of this soldier.

Joe and Alice were co-founders of the Magic Lantern Society of the United States and Canada. Joe was a long time Toastmaster and was always pleased to speak on a variety of topics. Joe and Alice would put on shows of magic lantern slides at schools, museums or wherever requested. At last count they had put on 259 shows.

Joe was a member of White River Valley Historical Society, Association of King County Historical Organizations, Auburn Bicentennial Committee, Neely Mansion Association, Poverty Bay Historical Society, Des Moines Historical Society, Retired Officers Association, American Legion, Faith Lodge AF&AM Cambridge, Massachusetts, and Fleet Reserve Association.

Joe is survived by his wife, Alice; brother Frederick (Fritz) of Kent; two sons, Tom (Barbara) of Renton and Mike (Sharon) of Seabeck, WA; nine grandchildren: Jim, Adrienne, Jon (deceased), Ryan, Joel, Aaron, Sean, Kyle, and Andre. His brother Thomas was killed in World War II.

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AUBURN'S UNOFFICIAL HISTORIAN KEEPS CITY'S LEGACY ALIVE

By Brian Whitson

From *The South Central Journal,* November 1, 1999

He has been Auburn's unofficial historian for decades, but Joe Koch's fascination with his local roots stated more than 70 years ago.

"We had a teacher in the third grade who was interested in local history, and history in general," said Koch, explaining that the class had regular history quizzes similar to spelling bees. "I was the last guy standing, and that's when I knew I was interested in history," he said.

Today, there isn't much about Auburn's past that Koch doesn't know. The 78-year-old has

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Auburn's Unofficial Historian Keeps City's Legacy Alive continued

served two terms as president of the White River Historical Society, co-founding the museum in 1965. A trip to Mountain View Cemetery is like visiting old friends for Koch. "I know about all of them," he said.

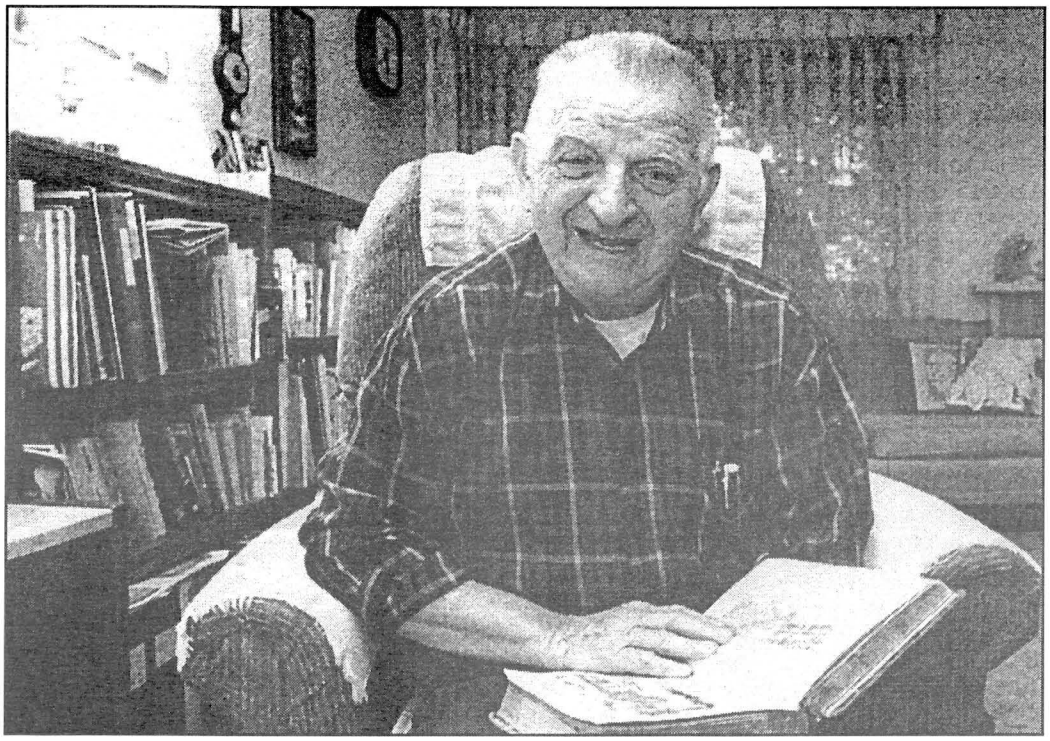
Koch helped found the King County Association of Historical Societies. He and his wife of 56 years, Alice, founded the Magic Lantern Society of the United States and Canada. The Kochs experimented with a history tour of Auburn in 1990 and plan to start up a web site on Auburn's history. "I've always like history," Alice Koch said. "When I married Joe, we studied history everywhere we went. I think our favorite part is getting it down in writing."

Koch has published two books on Auburn history, one on the life of Lt. W.A. Slaughter, Auburn's founder, and a dictionary of Chinook Indian jargon. In addition, the Koch family has donated 80 to 90 items to the museum. "From milk separators down to clocks," Koch said, quickly adding, "There is more to history than artifacts. It's where you come from."

Born in 1920, Koch remembers a lower Green River Valley full of dairy farms and vegetable gardens. The area was mostly agricultural and the biggest employers were the three local schools and the railroad yard that opened in 1914. When Koch went into the Navy in 1937, Auburn had only 3,500 residents. "You could look up in the hills at night and it was all black," Koch said. "Now you look up at the hills at night and it's all lights."

He and Alice married in 1942 and raised two sons. Joe retired as a Navy lieutenant in 1962. He still was on active duty and stationed at Sand Point in Seattle when he was asked to be president of the White River Historical Society. "I've been involved with local history ever since," he said.

After giving 30 years of his time, Koch has retired from the historical society. But he and Alice stay busy with their magic lanterns, 100-year-old projectors that use wood-mounted slides. "We've been putting shows on since 1970," Koch said. That's when the Kochs were in London and bought their first magic lantern. Now Koch has a library of thousands of slides on hundreds of subjects. The society he and Alice founded, now with 135 members, will hold its national convention in Hollywood this year.



When Koch is asked about his favorite historical place in Auburn, Alice points to the basement, where his slides are stored. "This was the movies of the era," Koch said. "They cover all aspects of history."

But his fondest memory probably is when he met Alice in Boston. "I was a dashing young sailor and she was working for Western Union," said Koch, who went into the Western Union office to wire a message to his mother, asking for money. "I sent a message and Alice got the message," he said.

Please accept our appreciation for calls, cards and messages of condolences during the time of Joe Koch's death.
Alice Koch and family

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www.magiclanternsociety.org

Correspondence should be addressed to:

Bob and Sue Hall
3321 114th Street
Gig Harbor, WA 98332
Hm: 253-851-8566
email: rbtdhall@aol.com

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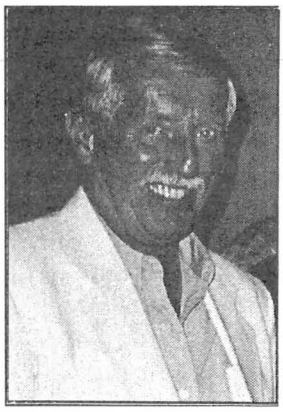

FROM THE PRESIDENT'S CORNER

By Ralph Shape

Our society will never be the same. Whenever, wherever, or however we began collecting, preserving, or showing magic lanterns and slides, our inspiration was Joe Koch. His intrigue with the lantern began, like many of us, when he saw a lantern show at a historical society meeting in Tacoma, Washington. From that began his collection and his own showmanship which revealed the lantern to thousands of others through the hundreds of lantern shows he and his wife, Alice, put on over the years. The Magic Lantern Society of the United States and Canada was the tool he developed to preserve this medium for history. Now it's up to us to continue that preservation.

The success of the Society is Joe's legacy. The society has grown from that original 25 to the present 150. It's original purposes, as outlined by Joe and Bob Bishop over 20 years ago, was "to establish social contact among members of like interests, collect and disseminate information about magic lanterns, encourage presentation of magic lantern shows to expand interest beyond collectors to other adults and children who may know nothing of the use of the magic lantern in earlier generations, and to establish a medium for buying, selling, or trading lanterns."

We have pretty well accomplished those goals. The one area where we need to work harder is to expand interest and education to others. Every day you run into someone who hasn't a clue what a magic lantern is. The Internet auctions prove that. People know what a movie is, what a TV is. Why should a magic lantern be any different? I must admit that my grandchildren don't know what a rotary telephone is or how to make a phone call on it. Keep spreading the word.

I'm interested in input from members about possible ways to cooperate with our compatriots in the Magic Lantern Society in England. We all have like interests and there should be ways to jointly increase our successes. The subject of a joint society was discussed at the last convention. While majority opinion was against the idea, it was felt that continued dialogue on the subject should be pursued.

In closing, I'll repeat the plea you've heard many times before. Share your knowledge. Other members want to know what you've seen, collected, shown, or learned of. Send it to the Halls for inclusion in the most timely quarterly publication you have ever received, the *Magic Lantern Gazette*.

Happy holiday season to all.

P.S. Let's all surprise our new Secretary/Treasurer and send in our dues renewal on January 1. Please see the minutes of the June business meeting. There has been an increase of five dollars per year.

FATHER OF DISSOLVING VIEWS

A letter from Henry Clark

Dear Bob and Sue,
Thank you for the e-mail concerning the passing of Joe Koch. It was the worse for being unexpected.

Everybody, I'm sure, has a Joe Koch story to relate. How many people, however, think of him as the Father of Dissolving Views? (I know the origin of Dissolving Views is a hotly debated subject, traced by some back to 1840s England, some back to 1790s France, and by still others to April 9, 1832 in Scranton, PA, at 10:26 in the morning. Only I, however, have the true documented story.)

The first time I met Joe Koch was at the first Lantern Society Convention I ever attended, in 1994 in Niantic, Connecticut. Joe and I were introduced, and as soon as he learned I was from New York, he took great pains to explain that his name rhymed with "book," and not "Scotch." He feared I might be unduly influenced by the existence of a New York City mayor who spelled his name similarly, but pronounced it differently (or, as Joe put it, "incorrectly").

I had no idea at the time that Joe was the founder of the US Lantern Society. I merely added his name (which rhymes with "book") to my list of all the charming, delightfully eccentric people I was meeting.

Sunday arrived, and the day of the auction. Before the auction, everyone milled about, looking at the various lots. (No one seemed particularly impressed with my one contribution, of a 3" x 4" slide of Water Damage Crossing the Delaware).

One of the auction lots was a lantern. The lens on it was a very large brass Darlot, and it looked like a match for the lens on the Marcy Sciopticon I had been using for a number of years to do my annual Christmas shows. I realized that if the lenses matched, and I had both lanterns, I could at last do Dissolving Views. (That was, of course, if I could then find some lantern slides that were dissolving views, of which I had none in my collection at the time, since there was no point in collecting them, since I couldn't show them.) I was wary, however, knowing that sometimes lenses which looked identical could have different focal lengths. I did not want to bid too high and then discover that the lenses were incompatible.

Richard Balzer did his monologue, and the auction began. The lantern came up around the midpoint, before everyone was too tired to bid, so I had competition. The bids started low and began to climb. I kept being outbid until I reached the maximum amount I had told myself I was going to bid. I was outbid. I decided to go one increment more. I was suddenly high bidder and no one was bidding against me.

But the lantern had not reached its reserve.

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Father of Dissolving Views continued

The auctioneer announced this, then looked at Joe Koch. Joe shrugged, waved his hand, and the auctioneer said "Sold!"

A few days later, when I set the two lanterns side-by-side in my darkened basement, magic happened. A slide of the clean-shaven General William T. Sherman dissolved perfectly into a slide of the hirsute Ulysses S. Grant. I had the makings of a good Civil War werewolf story.

Joe Koch became, at least to me, the Father of Dissolving Views, something for which I will always be grateful.

A HAPPY MEMORY

By Joke Sebus

I am so sorry I will not be able to meet Joe Koch again. He was so kind and hospitable to me during the Magic Lantern Society Convention. The last time I met him was at six o'clock, early in the morning, just before I left for the airport. Other Magic Lantern Society members were still snoozing but Joe and his wife were out for a walk together. They seemed such a devoted couple. I will send Alice my condolences with the picture I took of Joe and her during the convention. It is a good picture and they look radiantly happy.

CONSTRUCTING YOUR OWN SLIP SLIDE

From "Optical Lanterns"

Edited by Paul N. Hasluck, Philadelphia, 1903

Slipping slides are the simplest form of moving slides. A great variety of these can be made without the aid of photography, as the subjects are mostly comic and can be drawn by hand. Use thin glass for these, especially for double and triple slipping slides. As a rule, triple slipping slides are not a success, as it is difficult to get all the picture in focus at once on the screen. To make the single slipping slide shown in Figs. 136 and 137, take two strips of mahogany, each 7 in. long by 5/8 in. wide, and about 3/8 in. thick when planed up. Two grooves, 3/32 in. wide and 1/8 in. deep, must be cut down one of the 3/8 in. sides of each of these pieces. The ridge of wood which is left between the two grooves is about 1/32 in. to 1/24 in. in width. A piece of mahogany, 3 in. by 5/8 in. by 3/8 in. forms the end A. This is fastened by small tenons as shown by the dotted lines. The piece B also is 3 in. long by 5/8 in. wide, but only 3/16 in. thick. This is fastened by tenons into the top and bottom strips flush with that side of the frame that holds the fixed glass. This end must have a thumbhole cut in it as at C. The outside measurement of frame, when put together, should be 7 in. by 4 in. Before gluing together, fit a piece of thin glass in the bottom groove so that the end pieces hold it in position; this glass, which is to be the fixed piece, must be about 5 3/4 in. by 3 in. A double design may either be painted on this fixed glass, or part on it and part on the slipping glass. The juggler shown in Figs. 136 and 137 is painted entirely on the fixed glass, and has, in reality, two globes and four legs and feet. The slip-glass simply has portions blacked out so as to hide one pair of legs and one globe when pushed "home," as in Fig. 136, and to hide the other pair of legs and globe when pulled out as at Fig. 137. Paint the double design on the center of the fixed glass, and "black out" all the surrounding glass, of course leaving the design, which should be painted in colours. Cut a piece of thin glass to the shape of Fig. 138, and slide it in the frame until it is quite "home" (see Fig. 136). Hold the slide up to the light, and, with a sable pencil and black paint, outline any shape that will best cover the pair of legs and globe that are nearest the "pulling" end of the frame. Gently draw the slipping glass until the outline does not hide any portion of the design whatever; then outline the other pair of legs and globe in like manner. Draw slipping glass right out of the frame, and black out the portions that are outlined, but on the other side of the glass. When dry, slide it "home," and glue a triangular piece of wood at G H J (Figs. 136 and 137) and shown separately at Fig. 139, to prevent the glass from being drawn right out. This top should allow the slide to be drawn just far enough to hide the other globe—namely, the one shown when the slide is "home." Glue a piece of paper round the edge at D for the fingers and

Fig. 136.—Slipping Slide with Slip-glass in.

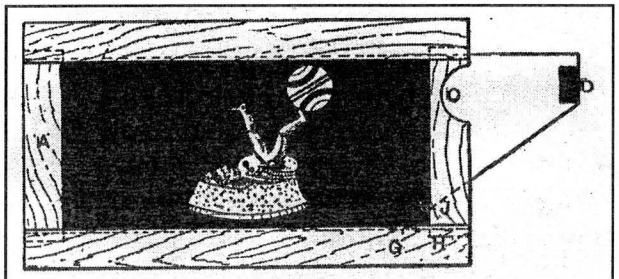

Fig. 137.—Slipping Slide with Slip-glass out.

thumb to grasp. Fig. 138 shows the slip-glass with the blacked-out portions; E would hide the globe shown by Fig. 136 when the slip-glass is pulled out, and F the other globe when the slide is at "home."

If it is desired to have the change of design occupying the same portion of the fixed glass, it will be necessary to design part on the slide and part on the fixed glass. Let it be assumed, for instance, that it is required to paint a clown whose head changes from a man's head to the head of an animal when the slide is withdrawn. In this case the clown, with the exception of his head, is drawn upon the center of the fixed glass, and the surrounding plain glass blacked out, care being taken to leave a little circle of clear glass where the clown's head should be. Push the slip-glass "home," and draw upon it a circle exactly over, and the same size as, the one on the fixed glass. Pull out the slide far enough to let this circle "clear" the one on the fixed glass, and draw another one on the slide over the one on the fixed glass. The slide can now be withdrawn, and the heads painted in on the opposite side of the glass, taking care to keep them exactly over the circles—which are afterwards removed. When dry, finish in the same way as Figs. 136 and 137.

Double slipping slides are made on the same principle when two changes are required. For instance, the clown just described might have eyes to roll to both heads by painting the eyes on a second slip-glass (only one pair of eyes would be required). The eyes would have to be left out of both the man's and the animal's heads. The slip-glass with the eyes upon it would only require to move about 1/32 in. The fixed glass would be arranged between the two slipping glasses. Of course the frame would require to be wider (about 5/8 in.), and would want three grooves cutting instead of two. Arrange the slipping glasses, if possible, so that both pull from one end. These frames can be procured ready fitted with the necessary glasses on which to paint.

Ed. note: Would that we could still "procure" these frames!

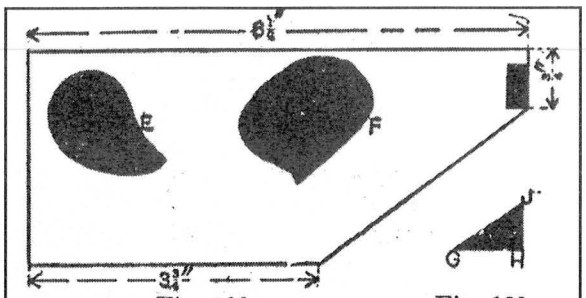

Fig. 138. Fig. 139.

Fig. 138.—Slip-glass; Fig. 139.—Wooden Stop.

A LETTER TO THE EDITORS

From Bob Bishop, The Old Projectionist

Dear Editors:
Received this day correspondence from Gladys Twinkle, recording secretary of the Greater Pownal Magic Lantern Society. Her brother, Aubrey, is the person who in a recent edition of our own publication, the *Gazette*, volunteered to compose new "readings" for old or lost narratives in a more modern vein. Mr. Twinkle will do any such "readings" that are tendered to him.

Possibly this offer of service was an attempt to lead members of other societies to understand that the Greater Pownal Magic Lantern Society truly exists and is a viable organization.

As a matter of fact, dear editors, according to Miss Twinkle, the recent statement in our *Gazette* as to the reality of the Greater Pownal Magic Lantern Society has caused some problems in regards to their ongoing membership drive. In all fairness, I must shoulder the blame for this situation. You may recall the telephone conversation between the two of us. The purpose of your call was to ascertain the reality of the Pownal organization.

This old man was somewhat hesitant to answer. For who am I to say what is real and what is not. (I, who sometimes receive mysterious notes from a rogue Djinn.) As I recall I finally gave you a negative answer. Then came your disclaimer, which suggested to one and all that news of the Pownal Society should not be taken too literally.

But since the publication of that disclaimer I have received handwritten correspondence from Miss Twinkle, which caused me to rethink my answer regards the reality of the Pownal Magic Lantern Society. Not only was a letter received, but also a revised "reading" of *The Little Potato Venders of London Town* was received from Aubrey Twinkle. I thank them very much.

Obviously, there is more than "smoke and mirrors" in regards to the Greater Pownal Magic Lantern Society. Should I receive further information from the Pownal Society I will be sure to send a copy to you.

Ed. Note: Here is a copy of the correspondence received by Bob Bishop from Miss Gladys Twinkle.

Dear Mr. Bishop,
Please forgive this late reply to your kind letter of June 26. Aubrey has been much occupied with his garden (which includes a large potato patch) and has only recently been able to attend to your request. I enclose his verses on *The Tater Tots,* which come to you gratis, since Aubrey feels that their levity make them inappropriate for public performance. The intention of the concluding line is not irreligious—potatoes are indeed the salvation of many a baffled cook. Because of the English

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HELP!

Okay, this is it! We're all but out of articles for future *Gazettes.* Get busy! You have two months to get something to us. We need articles on collecting, doing shows, technical aspects of the lantern, etc., etc. Your editors get very insecure when they don't have a backlog of articles for future publications from a variety of members. Right now we're sitting in the corner with our thumbs in our mouths, clutching our security blankets.

Help! Please!

setting of your little tale, Aubrey has omitted French fries (which are also something of a metrical challenge).

Yours very sincerely,
Gladys Twinkle

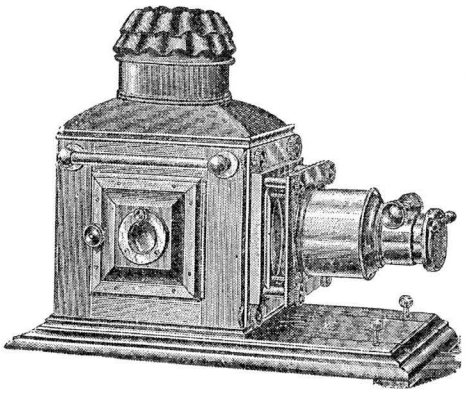
The Tater Tots

Their dad, in formal duds, sold spuds
Upon the streets of London,
Until one day he passed away
And family life came undone.
Jerry, his horse, was sold, of course,
His spade they kept for taters.
Their mum repaired torn underwear,
And Ken delivered papers.

The boys took heart, they bought a cart,
A roaster—how kind fate is!
Two hungry kids upon the skids
They gave away their praties*
A well-dressed nob gave them a bob
(Observed their kindly action)
Their business grew (their taters too)
Into a big attraction.

An urchin girl came by to curl
For warmth close to their brazier.
With mum's O.K., they let her stay,
And took her home to raise her.
The moral of this tale's but one;
Reflect, whate'er your station,
That whether recooked, boiled, or mashed
The spuds are our salvation!

* Praties – Irish word for potato



AMLT SCHEDULE FEATURES LINCOLN CENTER

By Terry Borton

The Lincoln Center in New York highlights the 2000-2001 touring season of The American Magic-Lantern Theater. AMLT will perform its Victorian Christmas Show there on December 16, 2000 as part of the center's "Reel to Real" family series.

The season began with a performance of the Civil War Show at Rylander Theatre in Americus, Georgia, near the old Andersonville Prison. A week-long Halloween Show tour of the mid-west included Thrasher'' Opera House in Green Lake, Wisconsin, and the Cinematheque in Cleveland, Ohio. In addition to appearing at Lincoln Center, The Christmas Show will have a southern tour, including the Newberry Opera House in Newberry, South Carolina, and the Church Hill Theatre in Church Hill, Maryland. First Night will find the troupe performing its New Year's Show in Mobile, Alabama. A two-week Valentine Show and Patriotic Show tour of the mid-west will include two shows for school children in the 2,700-seat Des Moines Civic Center.

For a complete schedule, visit AMLT at www.magiclanternshows.com

THE MAGIC LANTERN – A BORTON FAMILY HISTORY

By Terry Borton

Ed. Note: Terry has been great about keeping us supplied with stories about his experiences giving shows with The American Magic Lantern Theater. This article gives us some background on how and why Terry ended up in a "Life on the Road." Portions were originally published in "The Magic Lantern Bulletin," spring, 1982.

It was winter, about 1908, at my great grandfather's big house in Philadelphia. A line of little children stood with their noses pressed against the glass windows of the living room. Excitement swirled like the snow outside. Proper little Quaker boys pushed and shoved to see down the road; proper little Quaker girls pushed just as hard and tried their best not to spoil their freshly starched dresses on the steamy windows.

Suddenly, there was a shriek of joy. Around the corner came a flicker of light. "He's coming, Grandfather Carter!" danced Faith. "He's coming."

Grandfather Carter, who seemed very tall, very ancient, very Quakerly—looked disapproving. "Thee is in error, child. Thy eyes are deceiving thee. There is nothing out there but snowflakes."

"No! Come see! Come see!" cried his grandson, Johnny, tugging him to the window. And gradually, Grandfather Carter would allow himself to be drawn to the window, and gradually he would agree, yes, just perhaps, that might be the lamplighter coming down the street through the storm, and yes, it was just possible that he would get to the gas lamp in front of the house before his lighter was blown out by the wind, but no, under no circumstances could the magic-lantern be lit until it was truly dark, and the only light outside was that of the newly lit gas light, casting its flickering shadows on the screen.

The ritual—the slow tease—continued. The lamp of the polished Marcy Sciopticon had to be carefully lit with a broom straw. The wicks had to be turned down low so as not to crack the lens. The focus had to be adjusted, the sheet had to be stretched tighter in a vain effort to erase the wrinkles. The wick had to be turned up. The focus had to be adjusted again. And finally, after all the waiting, there on the sheet was the ghostly man with the blue suit. His terrified eyes darted back and forth from child to child, hoping against hope that none of those good Quaker boys and girls would say the terrible magic word that would make his nose grow a solid foot, hit the wrinkles in the sheet, and shoot straight up in the air.

"ABRACADABRA!" the good Quaker children all screamed in unison.

And so the show went on. Grandfather Carter was a chemist and a respected Philadelphia scientist. (He was once on a City Committee to Investigate Perpetual Motion.) As a result, his grandchildren were instructed with a heavy dose of astronomy magic-lantern slides, natural history slides, and microscopic creature slides. But the slide that most enchanted Johnny was a beautiful garden fountain with water that really moved. (For one period later in his life, Johnny would become a landscape gardener specializing in garden pools.) And the slide that most fascinated Johnny was of a boy carving a picture of his teacher on the schoolhouse door—which suddenly opened to reveal the teacher himself, wielding a switch! (In later life, Johnny would become evasive when asked why this slide was especially memorable.)

It was Johnny (my father) who inherited the magic-lantern and made it a part of my own upbringing in the late days of WWII. We no longer waited for the lamp-lighter, but the sense of ritual remained. The lantern and slides were carefully taken from their box in the outside porch. The lens always had to be removed before the show, wrapped in a clean blanket and put by the radiator to warm. The wick was still carefully lit with the end of a broom straw. During the show, the living room of our farmhouse in Alexandria, Virginia always reeked of kerosene—for my generation an unusual smell that was as much a part of the magic-lantern experience as the man who ate the rats—certainly our favorite slide. And, because the shows were usually given when my grandfather (Grandfather Carter's son-in-law) came to visit, they took on an extra magical sense of the olden days. The very nature of our language shifted, from the hard staccato of war-time Washington to Grandfather Borton's "thee and thy," the Quaker plain speech my parents no longer used in daily life.

When I had children of my own, my father gave the magic lantern to me. During the late 60s, while my kids were small, we packed the neighborhood children into our tiny Cambridge, Massachusetts apartment. Always, I was careful to warm the lens, and light the wick with ceremony. In spite of their TV sophistication, the kids were enthusiastic, with the occasional exception of my son, Mark Carter, who was sometimes annoyed by the invasion of neighbors, and embarrassed by the hidden ham emerging from his father.

When the kids were a little older, we made lantern slides of our own. In those days before magic-markers, we had a terrible time finding a paint that kids could use, but that would allow the light through. All our first experiments were failures, and the kids grumbled ominously. Then we hit upon the idea of mixing food color and Elmer's Glue. It worked well, and not only that, the glue would hold various items to create a collage. Some of my most treasured slides were made that summer.

The magic lantern was such an integral and unique part of my upbringing that somehow it never occurred to me that there might have been thousands (millions?) of other lanterns in other families. When I gave my first public show to the East Haddam, Connecticut Historical Society, a man came up to tell me about his own vivid memories of a Sunday school teacher who ended his lesson with the "rat chatcher"—if the kids were good. Suddenly, I realized that of course our family was not unique, that we were part of a 19th century magic-lantern culture. The historical society audience roared at the rat chatcher. At the end of the show a little old lady called out during the closing multi-colored spinning chromatrope, "If that's what pot is like, I'll try some." I knew the medium could still live.

After a similar demonstration/show at Mystic Seaport I met with the curatorial staff, which led me to members of the Magic-Lantern Society of the United States and Canada, where I was flabbergasted by the diversity of magic-lantern collections and the variety of Americana captured by their slides. My collecting and studying and performing juices began to flow.

In 1983 I met Katherine Leddick, a collector and show-woman who had a fabulous collection of the slides of Joseph Boggs Beale. She was getting on in years, and looking for someone who would carry on the spirit of her shows. In due course she decided that I was that person; we obtained the Beale collection; and began giving little shows in historical societies and schools. Gradually we gained confidence and skill, steadily increasing the sophistication of our shows, and the venues in which they were performed.

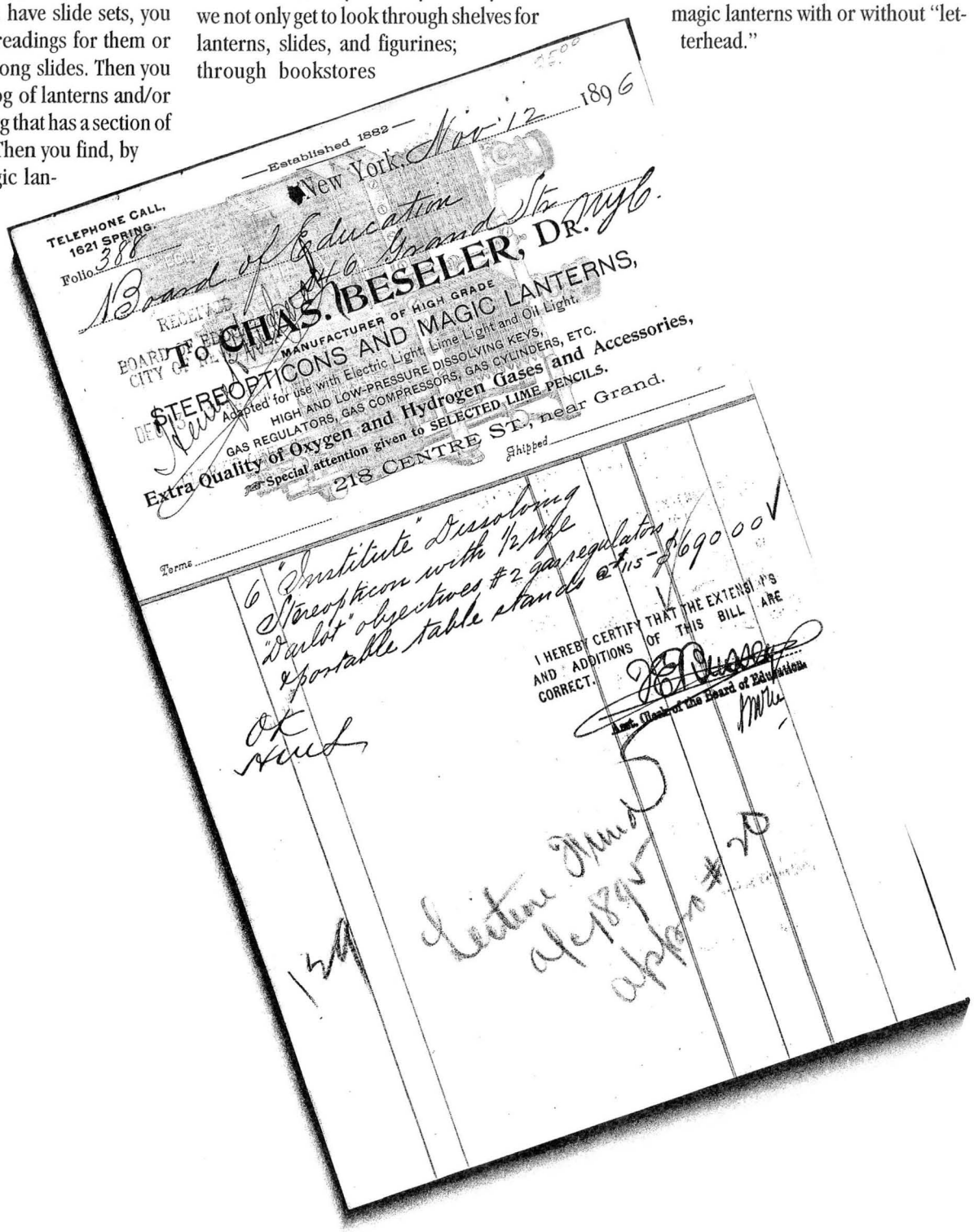
In 1992 I decided to leave my job as Editor in Chief of The Weekly Reader Company and begin full-time work to create The American Magic-Lantern Theater. That work has continued ever since, and has generated many wonderful memories of "Life on the Road."

JUST WHEN YOU THOUGHT IT WAS SAFE

By Bob Hall

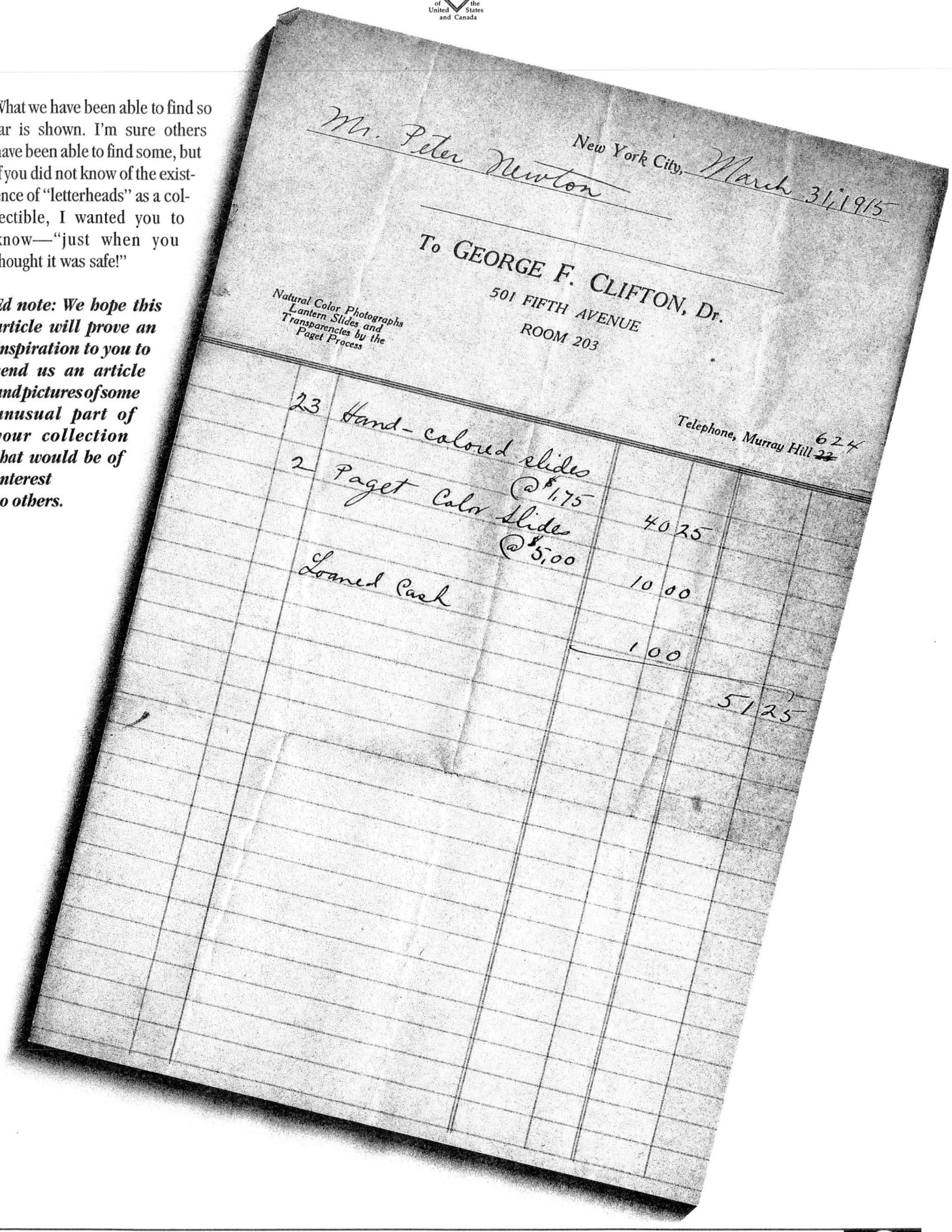
I have written before about how the seemingly simple process of collecting magic lanterns can expand and branch off in all directions. If you collect magic lanterns, you of course must collect slides and if you have slide sets, you must of course collect readings for them or sheet music to go with song slides. Then you find, by chance, a catalog of lanterns and/or slides or a general catalog that has a section of lanterns and/or slides. Then you find, by chance, prints with magic lanterns, magazines with articles, books about magic lanterns or light sources or slide figurines of magic lanternists, trade cards, post cards, etc.

Sue and I found another direction when we opened a lantern we purchased and found the original sales slip inside with the "letterhead" of the firm. Hooray! Hooray! Hooray! Now do we not only get to look through shelves for lanterns, slides, and figurines; through bookstores for catalogs and books; through stacks of prints; through post cards and trade cards; but now we get to look through stacks of paper looking for bills and letters related to magic lanterns with or without "letterhead."


Established 1882
TELEPHONE CALL, 1621 SPRING.
New York, Nov 12 1896
Board of Education
16 Grand St
To CHAS. BESELER, DR. Nyc.
MANUFACTURER OF HIGH GRADE
STEREOPTICONS AND MAGIC LANTERNS,
Adapted for use with Electric Light, Lime Light and Oil Light.
HIGH AND LOW-PRESSURE DISSOLVING KEYS,
GAS REGULATORS, GAS COMPRESSORS, GAS CYLINDERS, ETC.
Extra Quality of Oxygen and Hydrogen Gases and Accessories,
Special attention given to SELECTED LIME PENCILS.
218 CENTRE ST., near Grand.
Shipped
Terms
6 "Institute" Dissolving Stereopticon with 1½ inch "Darlot" objectives #2 gas regulators & portable table stands @ 115 - 690 00
I HEREBY CERTIFY THAT THE EXTENSIONS AND ADDITIONS OF THIS BILL ARE CORRECT.
Asst. Clerk of the Board of Education
OK
Received Payment Apl 1897 Chas Beseler

What we have been able to find so far is shown. I'm sure others have been able to find some, but if you did not know of the existence of "letterheads" as a collectible, I wanted you to know—"just when you thought it was safe!"

Ed note: We hope this article will prove an inspiration to you to send us an article and pictures of some unusual part of your collection that would be of interest to others.


Mr. Peter Newton

New York City, March 31, 1915

To GEORGE F. CLIFTON, Dr.

501 FIFTH AVENUE
ROOM 203

Natural Color Photographs
Lantern Slides and
Transparencies by the
Paget Process

Telephone, Murray Hill 624

23 Hand-colored slides @ $1.75		40 25
2 Paget Color Slides @ $5.00		10 00
Loaned Cash		1 00
		51 25

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STEREOGRAPHS ... STEREOSCOPES
LANTERN SLIDES

G. E. HAMILTON
EDUCATIONAL MANAGER

CABLE ADDRESS
"KEVUKO"

MAIN OFFICE, STUDIOS AND FACTORIES

MEADVILLE, U.S.A.
PENNSYLVANIA

REFER YOUR REPLY TO

August 19, 1929

Mr. C. C. Haun,
Department of Rural Life and Religion,
Vanderbilt University,
School of Religion,
Nashville, Tennessee.

Dear Mr. Haun:

Yours of the 16th is just received and we are sending under separate cover a copy of our Social Science catalog in which we feel sure you will find suitable subjects on "Country Life." If you have in mind any particular ones not listed, please do not hesitate to let us know as we may be able to furnish them from our uncataloged material.

Prices are given on page 158 and all of our material is sold f.o.b., Meadville, Penna.

We thank you for your inquiry and shall look forward to hearing from you further in the near future.

Very truly yours,
KEYSTONE VIEW COMPANY
H C Umstead
Educational Department
HCU:e

MARSHALL STUDIOS, INC.

LAMPS · PARCHMENT LAMPSHADES · FRAMED PRINTS
PHOTO FRAMES · PHOTOGRAPHIC ACCESSORIES

VEEDERSBURG, INDIANA

July 14, 1947

Mr. F. G. Ayers
P.O. Box 1871
Juneau, Alaska

Dear Mr. Ayers:

Thank you for your letter regarding our Slide Binder.

We are sorry that since the war we have not made the Slide Binder, and this item is now out of stock.

Very truly yours,

MARSHALL STUDIOS, INC.

Grace Marshall

GM/jm

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"GoldE" Quality Photographic Products
1214-22 W. MADISON STREET • CHICAGO 7, ILL. •

B14307

...ers
...Behrends Bank
...aska

INVOICE NUMBER 11204
DATE OF INVOICE 8/14/47
SHIP TO

PROJECTION SALES CO.
1214 WEST MADISON STREET

No. 829

CHICAGO, Aug 14 1947

PAY TO THE ORDER OF F. G. Ayers $ 4.46

None + 46/100 cents only DOLLARS

TO THE CONTINENTAL ILLINOIS NATIONAL BANK AND TRUST COMPANY OF CHICAGO
CHICAGO, ILLINOIS

PROJECTION SALES CO.
BY

TERMS	C.O.D. RETURN TO	SHIPPED VIA
Cash		pp

DESCRIPTION	LIST PRICE	DISCOUNT	NET
...for GoldE Manumatic	2.25	ea net	4.50
Tax for lamps		pp	.46
			4.96
		pp	.08
			5.04

...eck re... B14135

...ubject to 10% handling charge.

Phones HAY market 2444-45

PROJECTION SALES CO.
"GoldE" Quality Photographic Products
1214-22 W. MADISON STREET • CHICAGO 7, ILL. •

INVOICE NUMBER 11055
DATE OF INVOICE 7/23/47
SHIP TO

CHARGE TO
F. G. Ayers
P.O. Box 1871
Juneau, Alaska

DATE RECEIVED	CUSTOMER'S ORDER NO.	TERMS	C.O.D. RETURN TO	SHIPPED VIA
7/11/47	let 7/8	C.O.D.		pp

BACK ORD'D	✓	QUAN. ORDERED	QUAN. SHIPPED	DESCRIPTION	LIST PRICE	DISCOUNT	NET
		1	1	300 watt lamp for GoldE Manumatic	2.25		2.25
		1	1	2-way slide carrier	5.00		5.00
							.23
				Tax for lamp		pp	7.48
							.27
							7.75

No Merchandise accepted for return without our permission. All such merchandise subject to 10% handling charge.

MUSEUM OF THE MOVING IMAGE

By Sue Hall

Bob and I were very sad to read in the newsletter of The Magic Lantern Society (from across the sea) of the closing of the Museum of the Moving Image in London. We were glad that we were able to visit this establishment during our last trip to England in Spring, 1999. It was one of the highlights of our trip because of its relevance to our collecting area.

Traveling lanternists

The self-guided tour included visiting 44 areas that covered the history of the moving image from some of the earliest experiments, contrivances, and optical illusions, to present day cinema and what it has become through the use of special effects. Most of these areas were "hands on" and many had appropriately costumed docents who gave presentations or small "shows" having to do with the area in which they were working.

Areas one through six were of particular interest to us because here we found the magic lanterns and other closely related optical objects. Presenting a magic lantern show at that time was one Chris Blackabey. We stayed after the show to talk to him briefly, assuming he was a knowledgeable projectionist and lantern collector. We learned he knew little about magic lanterns until, because of his acting background, he got his present job.

His entire show was done with woodmounted stationary handpainted slides, dissolving sets, slippers, and rack and pinion slides. Our particular favorite was a set of temperance dissolves which included one slip slide. The slides, the story, and Chris' timing were so well-coordinated that the applause of his audience for this segment of his show was greater than for his grand finale—"The Rat chatcher" slide, what else?

Images courtsey of the Museum of the Moving Image Souvenir Guide

Here is a copy of his reading for the temperance slides. Perhaps you have slides in your own collection you can adapt for use with this delightful poem.

"Punch Drunk"

The Salutory Tale of Mister Punch

by William Jessop Butler

You may believe that one small tot will cheer you if you mope.
That single glass may be the first step down the slippery slope.
(Fade up slide of Mister Punch sitting in the punch bowl)

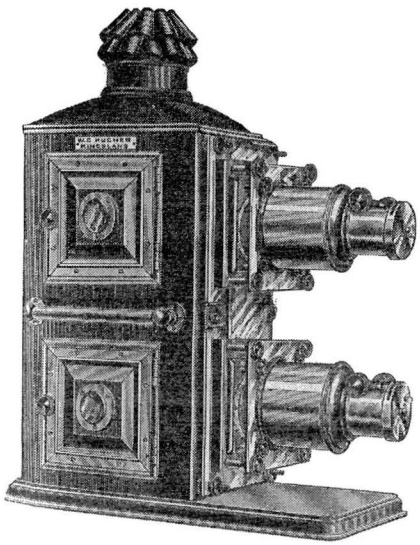
Consider now our Mister Punch; a most amusing fellow.
But with a drink (or three) inside, aloud he starts to bellow.
The words he utters are not fit for gentlefolk to hear;
Profanities and suchlike: and there's worse to come I fear.
(Cross fade to slide of Mister Punch poking out his tongue)

Our Mister Punch is sinking fast. He's on the road to ruin.
He laughs and tilts his head back to pour the demon brew in.
I weep when I recall the merry songs that once he sang.

The words are now forgotten so, he just pokes out his tongue.
(Cross fade to slide of Mister Punch hitting policeman)

Mister Punch is in his cups. He drinks both night and day.
Atlast a constable is called to quieten the fray.
The wicked Punch has no desire to halt his liquid luncheon;
And so the luckless constable he batters with his truncheon.
(Fade slide)

The actions of this reprobate are now beyond the pale;
And for his sins our Mister Punch now languishes in goal.
And such will be your sorry fate if you should turn to drink.
So, as you raise your glass on high, just pause a while and think.
-The End-



Your next issue of the Gazette will be a special printing of Part One of the Harbach & Company, of Philadelphia, Catalog.

MAGIC LANTERN SOCIETY CONVENTION
BUSINESS MEETING MINUTES – JUNE 25, 2000
By Sharon Koch, Secretary/Treasurer

The meeting was called to order by President Bob Hall at 9:45 a.m. Secretary/Treasurer Ralph Shape gave the financial report, with a balance of $3,890.00 Condolences were sent upon the death of two members, Rachel Honegger and Margery Attle. They will be missed by all.

Gazette Report: Sue Hall
Sue asked for active participation and contributions for "our" newsletter, and thanked Larry Cederblom for all of his formatting and printing work. She stated that Elgin Smith, official convention photographer, was unable to attend this year. Sharon Koch agreed to work the camera in his absence.

Web Site Report: Jack Judson
Twenty new members have joined the society from the Magic Lantern web site, with many inquiries from all over the map. Annual renewal cost is $15-20, plus construction cost. There was a proposal to pay the costs, but Jack declined the offer with thanks.

Henry Clark was also recognized and thanked for adding the society's web site to his web site's links.

Old Business:
The "Damer Waddington Red Cabbage Award" was given by the ever youthful Betty Peabody, to Ralph Shape for his wonderful presentation "The Magic Lantern Goes to War." Ralph wore the hats of many famous generals while telling their war stories. Betty stated that there were also many comments about the Easterday/Koch's exuberant presentation! Thanks to Barbara Zucker and committee for their official count.

Newly elected officers were announced. Outgoing President Bob Hall made a moving speech, and President Ralph Shape, Vice President Homer Peabody, and Secretary/Treasurer Sharon Koch were duly installed. In true Hollywood fashion, Bob awarded a well-deserved Oscar to *Gazette* Editor, Sue Hall, who gave a "tearful" acceptance speech.

New Business:
President Ralph then gave a report on the meeting of the Magic Lantern Society he and Judie attended in Padua, Italy.

After some discussion concerning the necessity of raising society dues, it was moved by Bob Hall, seconded by Terry Borton to raise individual dues to $25.00. Motion passed. There will be no prorating of dues until such time that the by-laws are amended, which would need a written vote of the membership.

Melvin Heard suggested that an investigation be made into the possibility of having a world society, or having a link to the British Society. Barbara Zucker spoke of having a joint convention. Jack Judson voiced the idea of a name change for our society, "The Magic Lantern Society of the Americas," stating it would be a less cumbersome name than "The Magic Lantern Society of the United States and Canada." Homer Peabody then suggested that a committee be appointed to form a plan to present to the membership.

Bob Bishop, "The Old Projectionist," who was unable to attend the convention, wrote a warm message to the membership.

continued page 14

Convention 2000 Business Meeting continued

Members were encouraged to meet in regional groups during the year. The northwest group meets quarterly to share a meal, have a business meeting, and enjoy a "show and tell."

President Ralph thanked our convention hosts, Randy Haberkamp and Jere and Sue Guldin, amid cheers and a standing ovation, for their superlative job.

Betty Peabody suggested that past presidents become the society's archivists, and Joe Koch announced that he and Alice had given the Society's historical collection to the Halls.

Convention Location:

Joe Koch nominated Seattle as the next convention site. After continued discussion, Homer Peabody moved to have an east coast, midwest, and west format to rotate the location, and amended the motion to include the words "depending upon someone available to host the convention." Motion passed. Ed Lennert volunteered to chair the 2002 convention in Rochester, New York. This location was accepted, with Terry Borton voicing hope that Joe and Alice Koch will be in attendance for that convention and many more. Jack Judson informed the members that an auditorium is being planned for the Magic Lantern Castle in San Antonio, Texas, and that might be used as a possible future convention location.

Point of Privilege:

Bob Hall asked for a point of privilege, and presented "The Jake" awards to:
Sue Hall for Best Producer/Director
Sue Guldin for Best Supporting Role
Best Overall Performance (a tie vote) to Hollywood superstars Randy Haberkamp and Jere Guldin (amid many more cheers)

Terry Borton did a number on Randy and Jere by masking them with Victorian Lantern Identities to "fend off the paparazzi."

Ed Lennert was thanked for taking on the next convention and meeting was adjourned at 11:20 a.m. for the auction.

BITS & PIECES

1 Ralph Shape wishes to thank "The Silent Movie Society" for their large contribution to the success of our June convention in Los Angeles. Not only did they support Randy and Jere with needed help and equipment, but many members attended and presented at the convention.

2 Start saving your money! The Magic Lantern Society (of Europe and Great Britain) announced their sixth international convention "Smoke, Fire, Ghosts, and Spirits," to be held April 27-29, 2001 in Birmingham, England. The convention will mark the 25th anniversary of the founding of the Society. Registration information can be obtained from Ralph Shape.

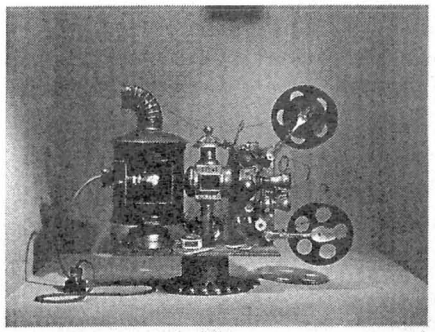
3 Ron Easterday writes, "To make some extra slides this summer, I bought a box of 3M transparency film. My choice of brands was based on two criteria—the store had it and there was a $5 mail-in rebate. So now, of course, I am on 3M's mailing list for all their AV stuff. Just got a mailing, 'Dear Mr. Easterday, Tired of lugging around heavy projectors? Want to rev up your presentations with video?' If only they knew . . ."

4 Terry Borton sent us part of a program from "Hiroshima 2000 International Animation Festival." The first picture shows a clip from a film entitled "Valladolid" directed by Maarten Koopman of the Netherlands. It was used as the opening title for Valladolid International Film Festival in Spain.

The second shows a scene from an animated version of Hemmingway's "The Old Man and the Sea," directed by Alexander Petrov of Russia. This film was made by painting 25,000 glass slides! If you wish to inquire further into this project, we have an email address: If@bdd.imagica.co.jp

Your next issue of the Gazette will be a special printing of Part One of the Harbach & Company, of Philadelphia, Catalog.

バリャドリド国際映画祭オープニングタイトル
Festival Leader "Valladolid"
1998/F 35/0'40"

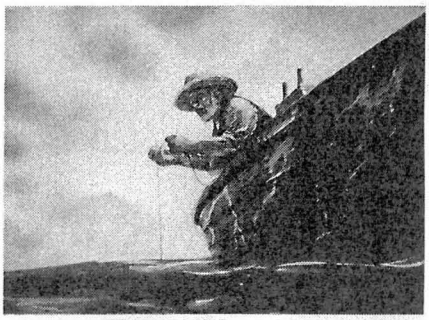


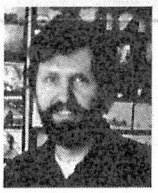
DIRECTOR: Maarten Koopman
Add: Kerkstraat 291, 1017 GX Amsterdam, The Netherlands
Tel. 31-20-625-82-56 **Fax.** 31-20-625-82-56
PRODUCER: Nico Crama (c/o Nico Crama Films)
Nico Crama Films
Add: Stevinstraat 261, 2587 EJ Den Haag, The Netherlands
Tel. 31-70-354-49-64 **Fax.** 31-70-354-49-64

スペインのバリャドリド国際映画祭のオープニングタイトル

Opening title for Valladolid International Film Festival, Spain.

老人と海
The Old Man and the Sea
1999/F 35/21'15"





DIRECTOR: Alexander Petrov
Add: Apt. 46, Sverdlov Street 23A, Yaroslavl, 150000, Russia
Tel. 7-852-30-85-38 **Fax.** 7-852-30-85-38
PRODUCER: Bernard Lajoie (c/o Productions Pascal Blais), Tatsuo Shimamura (c/o IMAGICA)
DISTRIBUTOR: Productions Pascal Blais, IMAGICA
Productions Pascal Blais
Add: 1155 Wellington, Montreal, Quebec, H3C 1V9, Canada
Tel. 1-514-989-9772 **Fax.** 1-514-989-7018
E-mail: ppblais@ppb.ca
IMAGICA
Add: 2-14-1, Higashi-Gotanda, Shinagawa-ku, 141-0022, Tokyo
Tel. 81-3-3280-1688 **Fax.** 81-3-3280-7581
E-mail: If@bdd.imagica.co.jp

アーネスト・ヘミングウェイの「老人と海」のアニメーション化。

An animated version of Ernest Hemingway's story "The Old Man and the Sea".

5 Finnish Member Moves to US and is looking for a Pettibone and Mcintosh picture wheel. "I am looking for a complete 'picture wheel', with all the round lantern slides inserted in it". Please contact:
Professor Erkki Huhtamo
UCLA Dept. of Design Media Arts
1300 Dickson Art Center
Los Angeles, CA 90095-1456
Office: 310-206-2374
email: ehuhta@ucla.edu

6 Address change:
Marvin Nauman
5102 19th Street NW
Gig Harbor, WA 98335

MINUTES OF THE NORTHWEST CORNER
AUGUST 20, 2000
By Sharon Koch

Ron and Dorothy Easterday treated us to a meeting in their new Poulsbo home. Those on hand were Bob Doran, Larry Cederblom, Bob and Sue Hall, Betty and John Potter, and Sharon Koch. Everyone was upset to learn that President Ralph Shape had suffered a heart attack a few days before, and that Joe Koch was facing heart surgery in the coming week. We are all concerned and signed cards sending them our good wishes.

The meeting was brought to order at 12:45. At the informal meeting, Sue shared pictures of the convention and others who had attended added their stories about the fun time. Sue showed us a catalog she found as a source of projector bulbs. If you call 1-800-648-1163, the company will send out a catalog upon your request. She repeated John Leinfelder's request for contact from anyone willing to sell Japan slides (email: jleinfelder@hotmail.com) Sharon will give a more complete report from the treasurer at the next meeting. The treasury balance is $6,008.22.

John Potter and Bob Doran showed us their new acquisitions, John's oddly shaped Bausch & Lomb, and Bob's McIntosh, called an "automatic" because upon pushing a new slide into the holder, the previous slide "automatically" slips down into a pocket below.

Several of us spoke to Bob Bishop, who called during the meeting to wish everyone well.

Lunchtime: Dorothy and Ron served up delicious casseroles, and we feasted on the salads as well. Dessert was peach pie, a great end to the meal.

Our theatre features were Easterday's docudrama about the Brotherhood of Locomotive Fireman (B of LF), and Bob Hall's breathtaking presentation of educational occupation slides, or "All You Want to Know about Doctors, Nurses, Plumbers, Carpenters, Brickmasons, Teachers, Bus Drivers, etc."

Meeting adjourned at 3:45 p.m.

THE MAGIC LANTERN SOCIETY OF THE UNITED STATES AND CANADA
FINANCIAL REPORT - NOVEMBER 1, 2000

Balance - November 1, 1999			$4,969.04
Income:			
Membership Dues	136 @ $20.	$2,720.00	
	4 @ $25.	100.00	
	5 paid in 1999		
	1 founder		
Current membership	148	2,865.00	
2001 dues paid for 4 in advance		90.00	
		2,910.00	
Bank Interest Income (11/1/99 to 10/31/00)		36.56	
Publications Sold		160.00	
Total Income			$3,106.56
Expense:			
Gazette:			
Setup, word process (4 issues)		405.04	
Print (2 issues + Christmas reprint		1,201.09	
Mail (4 issues)		1,022.21	
Secretary/Treasurer expenses:			
Directory: Setup, print, Mail		264.90	
Postage, Labels, Copy, Envelopes 11/1/99-10/31//00		250.36	
Misc. Expenses:			
Check Charge		2.95	
Election Costs: Ballots, postage		200.32	
President's plaque		73.19	
Total Expense:			$3,420.06
Hollywood Convention:			
Income: Registration		8,618.00	
Auction		6,733.00	
			$15,351.00
Expense: Hollywood Hotel (June 14)		4,925.16	
Randy-Conv. Exp. (June 14)		500.00	
Magic Castle Deposit (Apr. 7)		300.00	
Magic Castle		2,550.00	
Randy - final expense		75.00	
Jere - final expense		239.00	
Auction outflow		5,876.40	
			$14,465.76
(Convention net):	($885.24)		
Balance NOVEMBER 1, 2000			**$5,540.78**

Held in checking account at Bank of America

This report issued November 1, 2000 in accordance with the by-laws. Dues for 2001 are payable Jan. 1, 2001 and must be received by March 1, 2001. Please note that at the general meeting in Hollywood dues were increased to $25.00 for all classes of membership. Please include any additions, corrections or deletions for the 2001 directory. Feel free to write your own entry and we will try to accomodate.

Ralph Shape, President